DAUCHEZ, ANDRE (1870-), French painter, pupil of Gustave Moreau.

DAUDET, ALPHONSE (1840-97), realistic novelist and conteur of *Le Petit Chose, Lettres de mon moulin, Tartarin de Tarascon,* who, like Dickens, combined a deep sympathy for human suffering with a delicate sense of humor.

DAVRAY, HENRY-D. (1873-), French critic, journalist, and translator of H. G. Wells, Kipling, Oscar Wilde, etc.

DEARLY, MAX (1874-), French comic actor of stage and screen, who achieved great success in the farces of Flers and Caillavet.

DEBUSSY, CLAUDE ACHILLE (1862-1918), French composer, whose new harmonies and literary associations (as a faithful member of Mallarme's group he composed lyric poems inspired by Verlaine, Mallarme, Louys, Rossetti, etc.) led to the apotheosis of symbolism in music in his opera *Pelleas et Melisande (*1902).

DEGAS, EDGAR (1834-1917), French painter, important member of the impressionist school.

DE GROUX, HENRI (1867-1930), Belgian painter of dramatic subjects.

DEHMEL, RICHARD (1863-1920), German poet, the most distinguished representative of the transition from extreme naturalism to classic restraint.

DELAW, GEORGES (1877-), French caricaturist and journalist, who wrote and drew for *Le Matin, Le Journal,* and other dailies and also issued his own albums.

DELVOLVE, son-in-law of the painter Eugene Carriere.

DENIS, MAURICE (1870-1943), French painter of the neo-impressionist school and illustrator, many of whose works are of religious inspiration.

DESBORDES-VALMORE, MARCELINE (1786-1839), French poet of the romantic movement, famous for her elegies.

DESCAVES, LUCIEN (1861-), French naturalistic novelist of *Sous-*

Offs and defender of justice, who entered the Goncourt Academy in 1900 and was long literary critic and editor-in-chief of *Le Journal.*

DESCHAMPS, GASTON (1861-1931), literary critic of *Le Temps,* conservative Paris daily,

DESJARDINS, PAUL (1859-1940), French moralist whose *Devoir present* (1892) proclaimed the necessity for a moral awakening, which he worked to achieve in founding the same year L'Unioa pour TAction Morale, later L'Union pour la Verit6, and finally the Entretiens de Pontigny, which embraced in a spirit of inquiry all the great literary, social, aesthetic, political, #ud religious problems of the age*